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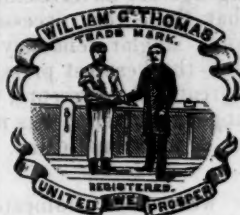
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## Facts and Comments.

Apropos of the excellent remarks we last week quoted from the *Hastings Observer*, a correspondent sends us the following cutting from the *American Art Journal*: "This is a country of short apprenticeships, sudden growths, and full-blown beginnings. In some respects this is a great advantage; in others, it is not so agreeable. In the press, for example, we too often perceive, in this latter relation, that an adventurous, unblushing, and incompetent pen is permitted to bound from its legitimate mission of street paragraphs into the regions of the drama or those of music, painting, and poetry,—to deal death and destruction among even the ablest artists, or lavish the most fulsome praise on the slangy interlopers that infest the stage, the tuneless squallers that make some of our concerts hideous, the barbarous hosts of doggerel spinners that so frequently disgrace our magazines and newspapers, and those persistent sons of the brush, whose angular frescoes on canvas are to be met so often staring from gilt frames on the walls of some of our most palatial residences."

This is capital; but let us hasten to assure our American contemporary that fulsome praise of mediocrity and incompetence is by no means confined to "countries of sudden growths and full-blown beginnings." The English provincial press is quite celebrated for its faculty of discovering merit where the dull and heartless Londoner sees.

none. And, in the season, certain metropolitan prints not unfrequently develop talents in the same direction. Their enemies, however, hint that in most cases these powers of ear and eye are acquired by leaning against advertisement columns; and it is well known that these very necessary props of newspaper properties have a singular tendency to give their most effective support when the heaviest pressure is brought to bear on them. The greater the pressure, the greater the support. This interesting phenomenon has not, we believe, yet engaged the attention of mathematicians.

The Concerts in connection with the Hampstead Constitutional Club will be resumed on the 10th October, at the Club House.

Mr. Santley's provincial tour will commence in October. Mr. and Mrs. Henschel, The Heckmann Quartett, Madame Essipoff, and others, will also leave London about the same time.

For the following interesting list, we are indebted to Mr. W. W. Linton, a zealous member of the Wagner Society:—

Performances of *Lohengrin* in London,

May 5, 1875, to July 16, 1888:

	Italian.	English.	German.
1875	17	...	...
1876	7	...	...
1877	5	...	...
1878	3	...	...
1879	13	...	...
1880	7	4	...
1881	4	...	...
1882	2	10	3
1883	2	...	...
1884	...	...	2
1885	...	...	...
1886	2	...	...
1887	6	7	...
1888	6	...	...
	74	21	5
	100		

The 100th performance in London of *Lohengrin* took place, therefore, on the 16th of July last. And we none of us knew it!

One hundred performances in thirteen years of this noble and elevating work are a gratifying sign of our—eh? What did you say? "Seven hundredth performance of 'Dorothy' in one run." H'm!—ah—yes—well—it does seem—perhaps—H'm—m—m. (Left reflecting).

Nationalism in art in the form of characterization can hardly be too much encouraged. But the patriotism which attempts to achieve artistic individuality is by no means to be confounded with that arising from political distinctions. The deplorable results of the latter have lately been well evidenced at Prague. Owing, it appears, to the ill-feeling which exists between the Slavonic and Teutonic races, a financial crisis has occurred in the affairs of the German Theatre there. In this extremity the management appealed to the National Theatre, and it is gratifying to learn that this resulted in a compact for mutual protection between the two establishments. The brotherhood of art has once more triumphed over political animosity. Parisians, please copy.

It appears that among the manuscripts of Liszt has been found an oratorio entitled "Via Crucis." This, it is said will shortly be published.

A correspondent of the Roman journal *La Fanfulla* states that Verdi's design of composing an opera buffa is no longer doubtful. His authority for the assertion is no less a person than the maestro's wife. In view, however, of the absolute silence on the subject of the *Gazetta Musicale di Milan*, this must be received with a considerable amount of caution.

Signor G. Carotti, editor of the Turin journal, *Il Pirata*, has just published, as a supplement to that paper, an elegant brochure on Wagner's *Tristan und Isolde*. It contains an analysis of the music-drama, a biography of the composer, and several engravings, amongst which portraits of Madame Cattaneo and the tenor Novelli, who performed in the work at Bologna, are conspicuous.

The Frederic-William Theatre in Berlin has decided to produce no more novelties; they don't pay. It will in future confine itself to well-known works, which suit the treasury much better.

An Italian composer, Signor Bimboni, has just finished a grand oratorio, entitled "Jesus."

The *Ménestrel* describes a lamentable accident which has happened at Turin to Madame Hedwige Brzezowska, Comtesse de Méjan, an excellent Chopin-player. She had consented to play at a concert, and had just arrived at her hotel, when some muslin curtains in her room caught fire. Bravely, but thoughtlessly, attempting to pull them down, the poor lady's hands sustained grievous injury, which, however, it is hoped will not prove permanent. Madame de Méjan is the daughter of the director of the Warsaw Conservatoire, himself an old friend of Chopin.

At a concert lately in Cologne, a mourning Ode, by Bach, was given in memory of the late Emperor Frederick, the introduction to which contains a bit of realism more in accord with the practice of later days: the tolling of trauer-glocken (mourning bells). The work produced a deep impression.

Among the works promised for the forthcoming series of Philharmonic Concerts at Berlin (under the direction of Dr. Von Bülow), we notice Beethoven's Symphonies, Nos. 4, 6, and 8; Haydn's in D; Mozart's in G minor; Schubert's in C; No. 4 by Brahms; Raff's Wald-Symphonie; a new one by Dvorak in F; Felix Dräseke's "Tragic Symphony"; and St. Saens' No. 3, with organ accompaniment. A number of modern works also will be brought to a first hearing. A remarkable feature is the total absence of the names of Wagner and Liszt, all the more extraordinary as the new Emperor is known to be an enthusiastic admirer of Wagner's music. Perhaps the rumour that Dr. Von Bülow no longer approves of Wagnerism is not without foundation.

Herr Van Dyck, the young Flemish artist who has won such reputation this year by his performance of Parsifal at Bayreuth, is about to give some test-performances at the Vienna Hof-Oper. Should these be successful, it is probable that the artist will be engaged for that theatre till 1894. Herr Van Dyck, who is no more than twenty-nine, has



hitherto only appeared on the stage in two characters: as Lohengrin on the occasion of M. Lamoureux's unfortunate attempt to introduce that work to a Parisian audience, and as Parsifal in the Bayreuth performances of this year. It has not been granted to many tenors to reach such a high position so rapidly, and we congratulate Herr Van Dyck on his success—past and future.

Wagner's Tetralogy is evidently not destined to remain a unique specimen. Herr A. Bungert has also completed a musical tetralogy, called "The Homeric World," the third part of which, "Nausicaa," may perhaps be produced next winter in New York under Herr Anton Seidl.

There is really in the Odyssey so much that is closely akin to the Nibelungenlied in spirit, that one wonders why it is not more utilised by would-be composers of Wagnerian tendencies, and not less than Wagnerian ambition. True, it is not exactly native to the soil, but it seems to admit of adaptation.

We are beginning to hear more and more of lady operatic composers. Two more have to be mentioned this week. Elisa Mazzucato, daughter of the late Director of the Milan Conservatoire, has brought out a comic opera entitled *Mr. Sampson, of Omaha*. We are not informed what the Sampsons (or Solomons) of Omaha thought of it. The other candidate for operatic fame is a Miss Elsie Phillis (?) of Canterbury, who is said to have completed an operetta called *The Bewitched Curate*.

Perhaps, after all, we may not have to wait so long for someone to follow the example of Mr. Samson Fox. Already it is announced that Mr. Andrew Carnegie, an American gentleman well known in England, has offered 50,000 dollars to the Oratorio Society of New York for the purpose of enabling them to build a concert hall.

Mr. Charles Fry gave a dramatic recital at the Birkbeck Institution on Wednesday evening, the first part of which consisted of selections from Shakespeare and the second of miscellaneous pieces, by Macaulay, Robert Browning, &c. Among the former perhaps Mr. Fry's greatest success were made in Cassio's famous scene from the 2nd act of "Othello," and that from "Much Ado About Nothing" in which the immortal Dogberry appears. Mr. Fry is of the stuff of which true artists are made; his conceptions are continually maturing and his sympathies are wide. He can be amusing or impressive and is never dull or heavy.

Mr. L. L. N. C. Rumsey sends us the following extract, from the *Globe* of September 1st. We shall take an early opportunity of referring at greater length than is now possible to Mr. Rowbotham's article, which appears in the current number of the *National Review* :—

#### ONE-SIDED CULTURE.

"Music, when exclusively cultivated, ceases to be a grace and accomplishment of life, but becomes, instead, a narrow theory of living, self-convinced, independent, and alone." Such is the conclusion arrived at by Mr. J. F. Rowbotham, the latest and perhaps the best of musical historians, in the course of an essay on "The Place of Music in Culture." His dictum will scarcely be received with satisfaction, we fear, by the professors of the art, or, at any rate, by its most fanatical cultivators. For them, in general, music is all-sufficient. Too often it represents the only thing in life in which they are interested, or for which they care to labour. The world, to

them, seems made for music, not music for the world. This, however, is probably the sort of standpoint occupied by all art-enthusiasts. The painter is no doubt equally disposed to regard his department in art as worthy of absorbing all his thoughts and energies, to the exclusion of all other matters. The variety of taste, the versatility of gift, exhibited by a Michael Angelo and a Leonardo da Vinci, have not found many imitators, in however humble a fashion, among the votaries of art. And yet there can be no question that Mr. Rowbotham is, if not absolutely right, at least going in the right direction. "Music, when converted into an exclusive pursuit instead of an auxiliary pastime to study, becomes," he says, "a labour, not a delight, and is more likely to bring restlessness and ill-ease than rest and tranquility to the mind. To have its full and fair effect, it must be superadded to a liberal life." The same may be said of all the arts. They are, after all, only a portion of existence, not existence itself; and to devote oneself wholly to one of them is to become intellectually and spiritually lop-sided. Art must of course be specialised, but should always be accompanied by a broad and generous culture, which shall prevent the artist from growing narrow in his aims and purview."

#### "FORM."

The melody of a piece of music is apprehended in successive portions of various lengths. Some of these are felt to be complete, some not; in short, the same effect is experienced as in the case of a speech or a lecture; i.e., the complete sentences are generally (though not always) divisible into smaller groups, and these themselves into smaller portions. The study of this in literature is regulated, as regards its *logical* form, by the laws of thought: and, as regards its *lyrical* form, by the symmetrical grouping of accented and unaccented (or long and short) syllables. The *logical* form is obligatory in both, and cannot be dispensed with; the *lyrical* form is obligatory only in poetry or versification. In prose, the lengths of the various bits are not necessarily symmetrical. Their length is regulated by nothing but the logical exigencies of the thought, the intelligible presentation of which is the chief aim. This is not to say that elegance or strength of utterance is inadmissible; on the contrary, it is desirable; but it is not the chief object, and should by no means obtrude itself as a noticeable beauty, but should rather lend a subtle charm which needs some search for its discovery as a separate factor in the whole of which it is but an ornamental, or, at most, an expression-aiding part.

There is a literature, however, midway between pure verse and prose, in which the flattery of the ear is greatly sought for its own sake by the choice of certain words whose vowel or consonant sounds make music on the ear. An artificial arrangement is here observed and admired by the pleased reader or hearer. This style borrows, therefore, some of the attributes of "poetry."

It would indeed be possible to show by examples that the gradations between absolutely rhythmical and absolutely unrhythmical language are almost infinite: for in much that passes for verse the metrical freedom is so great, or the symmetry so complex and extended, that the effect is to all intents and purposes that of prose. Grand and beautiful prose perhaps, and musical; but still *prose*, in that the symmetry of grouping is no longer noticeable—is indeed obliterated or hidden with extreme care, by selected and carefully placed irregularities.

All this is understood by literary critics, though occasionally one of intelligence more limited than the rest will judge an example of one kind by the laws of another, and talk nonsense accordingly. The blame, however, is sometimes to be traced to the title of a work; for these distinctions of degree in form, are, though well understood by the initiated, by no means properly provided with a nomenclature, and one designation has to do duty for another, or for a whole class.

In music the case is still worse, for not only are the names quite miserably insufficient and loose, but the very distinctions of style in "form" are not recognised except by the most cultivated and advanced critics of the day. To these it has been patent for a long time that, like literature, music is, as regards its "form," of two kinds, i.e., verse and prose. These can, no more than their literary prototypes, be divided by a hard and fast line. The varieties

furnished by musical art are of infinite gradation between the two extremes, and indeed such a thing as pure prose in music does not exist, *yet*; for the good reason that it would be unintelligible to all but a very small number of musicians.

It must not be supposed that absence of intelligibility is typical of that now alluded to as musical prose. That would be attainable by every dabbler who chose to tumble his hands about on the keys of a piano. Musical prose would necessarily need intelligibility as its *first* requisite, just as literary prose does, but (as with the latter) symmetry would not be an absolute necessity to the groups. Symmetry (or *coherent shape*, rather) of quite another kind is here attainable by those strong enough to handle the material, the symmetry, namely, of a fully expressed idea, its commencement and its end, with whatever leads logically from one to the other, and may be termed the "middle"—though the term is a bad one.

But, it will perhaps be said, music is not, like words, a language of *thought*, but one of *feeling*; and it remains to be seen whether feelings or emotions (apart from the scenes or images or thoughts which cause them) can be exposed in *logical* sequence like thoughts. This, however, is answered by the existence of music set to dramatic scenes, whether of operas, oratorios, cantatas, or songs in which words or action have supplied the logical framework. Such music, if restricted to instruments, can be played apart from the action, and would present the emotional portion minus the thought or image portion. Programme music is the result of this; but whether it have not yet been carried out with sufficient skill, or whether the public be not yet fit to receive it, one thing is certain, it has not yet taken a high rank in the estimation of connoisseurs.

The abstract nature of music, which has enabled it hitherto to express emotion only as we feel it: *in a general way*, has hindered its development as a generally comprehensible language of emotion.

But as we grow in subtlety of emotional discrimination it will be found, I fancy, that music *per se* will also grow in definiteness of emotional meaning, and it may then be possible to construct an intelligible whole which shall not necessarily conform to the laws of structure now in vogue, which are admirable indeed as vehicles for those who are only expressing *vague* feelings in vague musical sentences, whose plastic beauty, sensuous charm, and architectural structure is their chief merit; but which as types for universal use, are simply ridiculous. It will then be seen that for the expression of a mood (a lyrical "frame of mind"), the symmetrical forms now in use for the structure of melodies of say from sixteen to forty-eight bars, are the most suitable; but that for dramatic music, music which seeks to follow and to paint the rapidly changing emotions and feelings underlying an action, the *form* must be allowed to grow with the necessities of the "plot," and shape itself according to the latter.

It has been said that no abstract idea possesses any tangible relation to *musical form*, such as the dance or march possesses ("Liszt" Grove's Dict.); but if the elaborate mechanism of music have any definiteness of expression, this is an error; for the sequence of emotional phases at the basis of an action finds its counterpart in the sequence of modulations, harmonies, and other familiar effects of musical composition, whilst the necessary unity can be obtained (in music far better than in literature) by allowing these varied effects to be presented as transformations and mutations of a leading theme or two, recognizable as the *idées mères* of the whole.

In fine, it is against the rigidity of the larger forms that the newly developing tendency is directed. The necessity for *structural* coherence becomes greater in proportion as the forms under consideration are shorter. The *significance* of each note in modern tonality is derived from the triple alliance of (1) its pitch relationship to a governing note (tonic); (2) its time relationship to its companions and to the prevailing accent-groups (bars) sometimes called the rhythm; and (3) its "*colour*," which is not, like the other two, dependent on relationship, but is absolute and vested in the sound itself, as an entity; and unless all this is apprehended by the listener, he has no more means of making sense of what he hears than if following a speaker who separates each syllable of his discourse. Not only are the notes felt as referable to their place in a scale, and as bearing a proportion to the prevailing beat, but they are also felt as "*notes*" from one to another (intervals), and as bearing proportionate lengths to one another.

It has been pointed out by a philologist that we think in *sentences* not in words. This is true of music too. No composer but hears a complete little sentence the moment he is visited with the slightest approach to an "idea" or "inspiration." It may be of two or three notes only, or of twenty, but is most often probably of about half a score. This is grasped by the listener as a whole of which each part is nevertheless clearly perceived and retained. But the next group of similar scope (seized of course in the same way as the first) is compared *en bloc* with the previous one, which becomes more shadowy in consequence, and is remembered more by its leading features. This process is carried on all along. The next group is compared with the first two, which are to a certain extent therefore fused into one double group by the mind, becoming more shadowy still in outline. Now it is quite evident that this process depends largely upon the power of the listener to recollect and compare. In this he is moreover largely assisted by familiarity (for which reason new pieces are not always grasped), but it is also evident (surely?) that the symmetrical collection of such groups of small comprehensible phrases (whether single or double) need not conform to any preconceived principle of arrangement or plan, such as the sonata, rondo, or other form *if there be another to be expressed*. The mere wanton departure from this time-honoured form, however, merely for the sake of doing something new, is a disease incident to certain babes and sucklings in academies, who are either fiery spirits with confused notions of the difference between notoriety and fame—originality and eccentricity; or workers who have been goaded to rebellion by pedantry. Such may be safely left to Time, who usually revenges such outrages by transforming the *ci-devant* rebel into an ultra-conservative stickler for rules which he eventually finds himself unable to do without. But when an inner necessity of the artist induces him to build a form for himself, not as despising the old ones, but only as finding them inadequate for his purpose, he must be allowed fair-play. It is useless to come forward with the well-known platitudes that the form which was good enough for Beethoven must surely be good enough for Jones. This is worse than twaddle. *Tempora mutantur et nos, &c.*—Autres temps autres mœurs; and what is sauce for the goose is *not* always sauce for the gander, the old (and very rusty) saw notwithstanding.

#### A LATTER-DAY DAVID.

Evidence that the importance of our art is gradually being recognised is given in this month's number of our youthful but useful contemporary "School." It contains no less than four musical articles, one of which, by Mr. G. W. L. Marshall-Hall, contains remarks which merit quotation. We have nothing but praise for the following, albeit it is somewhat too sweeping:—

"What do we understand by '*Music*'? The term is employed in so confused and capricious a manner, than an explanation of its precise signification is urgently required. The graduated rhythmical sounds which so pleasingly tickle the ear, and which we indiscriminately term '*music*,' find a parallel in the eye-captivating colours of a painter; but though we have learnt to more or less distinguish a sign-painter from a poet-painter, we have not yet learned to see the difference between a musician, a concocter of ear-tickling noises, and a tone-poet. For this music, this rhythmical noise, following the natural course of evolution which is attendant on, and necessary to everything that would continue in existence, has become a means of expressing the emotions and thoughts of man; is, in fact, a language, only indefinite in so far as the emotions which a man can experience are indefinite, but in the expression of these far more definite than any other language. We are brought up from childhood to understand the meaning of words; of the signification of music-words, however, we neither are taught nor understand anything, except possibly by instinct."

We should like the following better if some honourable exceptions from the wholesale condemnation had been taken into account:—"The ignorance of our critics is only exceeded by their impudence. Combining a lack of musical knowledge with an absence of literary acquirements, they degrade the honourable art of criticism to the level of a mere statement of personal bias; and having no recognized basis or standard, nor even being educated up to, or trained in their duties, as is required in most—and far less important—professions they merely abuse what is not, and land what is to their taste, which,



moreover, being under the circumstances necessarily of a low order causes great injustice to be done to works which are noble and gear in design and aim."

David then has a shot at Goliath, which, if he becomes aware of it, will probably amuse rather than hurt him:—

"Thus, we had, a short time ago, by one of the most eminent of these gentlemen, in a certain daily paper, whose circulation is stated to be the largest in the world, a notice of the performance of the work of a well known comic opera writer, in which he said that the latter had 'a genius,' in whose presence royalty takes but second place, &c., &c. Soon after he alluded to one of Wagner's great works as 'bombastic noise!' And after writing a silly, 'chaffy' article on the noblest devotional work ever offered by man to his Creator, Beethoven's Mass in D, he ended up by the following sentences: 'The thing is a riddle, propounded by the sphinx of music, and everybody has not the gift of Oedipus.' 'The Mass in D, with all its unnecessary extravagance, is the ultimate expression of religious conceptiveness as distinct from worship—an act from which it is wholly unfitted.' 'We may be thankful the work has no fellow among compositions.' 'One thing of the kind is enough,' &c."

The next passage, containing a monstrous exaggeration of Mendelssohn's musical failings, is likely to achieve a result directly contrary to its intention, as generally happens when one overstates one's case:—

"We have, in reality, been but little influenced by foreign music. Handel, once our prime favourite, has not actually affected the music of our composers, and the public listen to the sickly, sentimental, superficial music of Mendelssohn with the same rapt attention as to the manly, heroic, awe-inspiring strains of the grand old master. The music of our English composers has so little character, and is of so uniform a mildness, that it cannot be said to have been influenced by foreign music; if, however, this is at all the case, I should say it is by Mendelssohn in his most namby-pamby maudlin mood."

The following is capitally put: "It is owing to our pernicious system of education—which encourages a boy to study, not that he may become noble and good, nor that he may aspire to uplift some corner of the poisonous mist of ignorance and misery hanging over his fellow men, but that he may sell his acquirements in the best market—that headmasters take so little interest in the music of a school."

When Mr. Marshall Hall has sobered down a little, he should prove a valuable helper in the cause of art.

#### THE WAGNER-LISZT CORRESPONDENCE IN ENGLISH.\*

Readers to whom the German language is a *terra incognita* have reason to feel grateful to those who have placed this work within their reach. The Correspondence of Wagner and Liszt is one of those rare books which have a claim to take high rank among our most treasured literary possessions. Not only are these letters a perfect mine of artistic and philosophical wealth—many of Wagner's contributions being really essays, often long and always masterly, on subjects to the very heart of which he had penetrated—but they reveal the development of the minds of two remarkable men, and the growth of a friendship which, it seems to us, should stand for ever as a simile for all friendships in which the greater of two minds receives from the lesser help and encouragement, without which its greatness would be doomed to achieve its own extinction. It is a melancholy condition of existence—one for which no remedy has yet been proposed—that talent should be unable to command success unless accompanied by those worldly gifts which, with a charity born of self-knowledge, we have agreed to recognize by the term "tact." Great genius is generally incapable of even the mild dishonesty involved in a concealment of its disgust at existing conditions, and since worldly success depends mainly upon those who have every reason to regard innovations with misgiving, your genius seldom finds a market for his wares. It is, alas! one thing to "make"—another to sell. The genius is ready, nay, anxious, to supply; but there is no demand for that which he—but he, perhaps, alone—sees to be so necessary. He has consequently to create not only works, but also a public for them. And perhaps, of all men, Wagner was by temperament least fitted to prepare the way for acceptance of his own

reforms, or to sympathize with that elaborate system of "wire-pulling" which is even now adapted by artists at the outset of their career. A superb indignation against all profaners of the holy temple of art blinded him to the fact that it is far easier to lead men than to drive them, and that the defilers of the temple would be far less powerful for harm while merely occupied with their own affairs than when leagued together against a common enemy.

That extraordinary being, Franz Liszt, that mass of contradictions, that combination of ascetic and voluptuary, of purist and charlatan, of *poseur* and humble disciple; of cynic and devotee; generous, gifted, enthusiastic Liszt possessed in fullest measure the faculty so lacking in Wagner. The art of "getting on" had for him no secrets. He toyed with the folly and the weaknesses of men as though they were but keys of a gigantic Erard, and with quite as much success. Had Liszt not been an artist, he would have been a great statesman. As it is, instead of building empires or destroying them, the world has to thank him for Richard Wagner. It is not too much to say that but for him, the Wagner we know would have been impossible.

The story of Liszt's munificence, and of his beautiful and touching literary services in Wagner's cause, is common property, but these letters throw a light on the gradual development of that faith in Wagner's genius, which reacted with such prolific results on the sensitive temperament of the latter. It is to be noted *en passant* that a large number of letters from Wagner appear not to have been answered. Possibly, however, Wagner had not preserved every letter of Liszt's. Thus at the outset, we have six letters from Wagner before we come to a word from Liszt. He concludes the seventh letter (*his first*) "May God grant that the state of your affairs turn out to be such as to enable me to offer you my small and much enfeebled services, being as I am, your sincere and devoted admirer and friend, F. Liszt." His first long letter is the fourteenth of the series. He there states his intention to arrange "for piano, after my fashion" the "Tannhäuser" overture, and the "Evening Star" song, grimly adding, "As to the former I believe it will meet with but few executants capable of mastering its technical difficulties," an assertion which will not, we opine, meet with many opponents.

Examples of the tact we have already alluded to occur in letter 21, together with an evident desire to indicate Wagner's failing. "With the contents of your letter No. 2 I agree more than with No. 1. For the present it would not be very diplomatic to knock at battered doors. Later on, when you stand revealed as a *made* fellow, even as you are a created one, protectors will easily be found; . . . Try to make it possible that your *Rienzi* be performed in the course of next winter. Pay a little court to Roger and Mrs. Viardot. . . . Also do not forget Janin. . . . In a word, very dear, and very great friend, make yourself possible in possible conditions. Manage so that you are not of necessity placed in a hostile position towards things and people likely to bar your road to success and fame."

As is, however, so often the case with those who know the world, Liszt underrated the artistic intelligence of the public. Witness the following:—"The admirable score of *Lohengrin* has interested me profoundly; nevertheless I fear at the performance the *super-ideal* color which you have maintained throughout."

In letter 24 he returns to this subject. "The more I enter into its conception and masterly execution, the higher rises my enthusiasm for this extraordinary work. Forgive my wretched pusillanimity if I still have some doubt as to the wholly satisfactory result of the performance."

His own admiration for the work kept growing. After the first performance, he writes, "Your *Lohengrin* is a sublime work, from one end to the other. The tears rose from my heart in more than one place; the whole opera being one indivisible wonder, I cannot stop to point out any particular passage, combination, or effect. . . . Before the end of the winter *Lohengrin* will certainly become a draw." A fortnight later he says: "The second performance of your masterpiece has answered my expectations. Perish all theatrical mud and the routine of artists and the public." And again: "The public must be elevated to a level where it becomes capable of associating itself by sympathy and intelligent comprehension with conceptions of a higher order than that of the lazy amusements with which it feeds its imagination and sensibility at our theatres every day. This must be done, if need be, by violence, for as the Gospel tells us, 'The kingdom of Heaven suffers violence, and only those who use violence will take it.'"

\* The correspondence of Wagner and Liszt, translated by Francis Hueffer: Grevel & Co.

That the higher nature of Liszt was, under the mighty influence of his friend, beginning to assert itself is evident from the following:—"The enemy to whom, as you, my great art-hero, rightly put it, one should not capitulate—that enemy is not only in the throats of the singers, but also very essentially in the lazy and at the same time tyrannical habits of the hearers. On these, as well as on the others, one must make an impression, if necessary, by a good beating." Here we may paraphrase an old proverb, and say: "When enthusiasm comes in at the door, tact flies out at the window." How Liszt vented this enthusiasm may be seen in his masterly article on *Lohengrin*. Six months later, however, tact had got the upper hand again, though evidently not without a struggle. In May, 1851, he writes: "At present I cannot help thinking it advisable to make some eclectic concessions (alas! alas!) to the existing state of our theatrical institutions." By December Wagner's influence again achieved the usual result. Speaking of the *Ring des Nibelungen*, Liszt exclaims: "Go on, then, and do your work without care. Your programme should be the same which the Chapter of Seville gave to its architect in connection with the building of the Cathedral: 'Build us such a temple that future generations will be obliged to say: "The Chapter was mad to undertake so extraordinary a thing"; and yet the Cathedral is standing there at the present day.'"

Had Wagner always taken the following advice, he and the world would have been the gainers: "What do you mean by occupying yourself with the bad jokes circulating in a few newspapers? What can it matter to you that people indulge their silliness in connection with you and your works? I ask you urgently to ignore totally this kind of gossip once for all. . . . You finish your score! . . . Do not bother yourself with these miserable scribbles. Rather drink a good bottle of wine, and work onwards up to eternal, immortal life." Liszt's anxiety on this point is further shown in a letter dated four months later: "How far have you got with your *Nibelungen*? . . . For Heaven's sake, let nothing distract you from this. . . . All is perishable; only God's word remain for ever, and God's word is revealed in the creations of genius."

He insists constantly on the necessity of "patience" and of *faith*, his deeply religious nature here asserting itself; and it must be admitted that he practised what he preached, with what results the world of music knows and will not easily forget. As long as the name of Wagner endures, that of Liszt must endure also.

(To be Continued).

GLOWING accounts reach us of the success of Madame Marie Roze's tour. We have not space for details, but our readers can probably imagine how the gifted artist would be likely to charm the impressionable hearts of local editors. Appreciation, however, is by no means confined to scribes—the public vies with its teachers in hearty recognition of the artistic *régal* provided.

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## The Organ World.

### THE ORGAN.

The Cleveland (U.S.) "MUSICAL ART JOURNAL" has the following:—"This musical instrument, the largest of all instruments, is too little understood by the greater number of us, and, strange to say, not undervalued according to many other things which are only partially familiar to one. The organ of the present day is entirely different to what it was, and it possesses a pedigree surpassing in length almost all musical instruments. Its proportions being large and not easily handled, such as the string and small clavier instruments, forbids its entry into every household, demanding much space and suitable architecture, besides arrangements for the wind supply. These and many other reasons have brought about the want of familiarity with the king of instruments, which is detrimental to it in many respects, and to those who possess special talents and skill to show its vast resources. It is well known by its association with religious ceremonies. Its sustaining powers cannot be surpassed, and it has the great virtue of blending with any instrument in such a manner, to intensify and heighten, without detracting in any way, voices or instruments it may be in any way associated with. The employment of the feet by the executant places it in a position of being the most suitable instrument for the health that can be studied, as in conjunction with the feet and hands, the whole body is brought into activity, and not one portion of the body only. To young students who enter an organ, wonderment is always seen reflected upon their faces, the first time, especially, and it takes a very long training to become acquainted with the component parts of the instrument, especially our modern organs. The independent use of the pedals by the feet, being in *contra* motion to the hands, is another difficulty not very easily overcome, and seldom well mastered by many organists. There is an opinion, too, that a pianist cannot be a good organist, and *vice versa*. Now, when Handel entered into competition with Scarlatti, they were equal upon the pianoforte, and it was in the organ playing that Handel surpassed and won the victory over Scarlatti. True it is that few artists devote their time to both instruments, and it is possible to be a good pianist and indifferent organist, or a good organist and indifferent pianist, but there is no rule, as it depends upon the talents of the artists who devote their time to these instruments. It is certain that the preliminary study of the pianoforte is imperative before studying organ playing. In the hands of a master it stands entirely alone as a solo instrument, its resources being of rich and various kinds. We should not lose sight of the fact that all instruments are merely the channel of expression for the artist, and that he alone can show the individuality of that instrument, whichever it may be he handles, and his power as an artist consists in drawing forth that individuality to its fullest

extent. The pedals of an organ, under the feet of an expert, reveal that which gives this instrument the lofty position amongst musical instruments; take this portion away from it and you reduce the organ to the level of other instruments, and even lower, so that one can in many instances determine the skilled artist, from one who only in a mediocre manner makes use of the important and indeed *all important* portion of the organ, known as the pedal organ, which is a distinct portion of the entire instrument."

### AN AMERICAN VIEW OF CATHEDRAL MUSIC.

An observant writer in the *Boston Musical Herald* recently paid a visit to Chester Cathedral, and made the following among observations upon the excellent service music, and upon Dr. Joseph Bridge's admirable organ playing:

"All our lives, we had longed to hear one of the much-talked-of, much-written-about cathedral services of the Old World. From infancy, stories from those weather-stained walls had come across the seas, freighted with a vague fascination enhanced by distance. With these impressions full upon us, we came to Chester, for the express purpose of hearing the cathedral service.

"A letter of introduction to Dr. Joseph Bridge, the organist, brought us to that gentleman, to whom we were indebted for the best of seats and other attentions. Through his courtesy we saw the whole of the building, both the old and those parts recently restored, and were afterwards invited to his interesting home.

"Of the two services, the evening was more interesting,—partly because it was held in the nave, where the musical effect was much better, but largely because at its close there was an interesting organ concert. The processional by the choir was one of the most effective parts of the service. We could scarcely hear the clear voices as they first started; but, coming nearer, they turned the organ screen, and entered the nave in full chorus. It seemed a most fitting way of opening divine service. Throughout the day we were impressed by the thought that there was nothing superfluous, that everything meant something. There was nothing startling, nothing to jar on the most refined and sensitive, nothing for effect; yet all was dignified, strong, and impressive. Every note sung or played had its distinct function in the service, which, when finished, left us with the sense of something complete and well rounded.

"After the service came the promised organ concert. We shall never forget that first Sabbath in England. Many things combined to produce a lasting impression. Never before had we been so impressed by the wonderful power of the organ as a means of worship. Throughout the programme the people sat, if anything, more quietly and more reverently than at the preceding service. There was no shutting of doors, no moving about, no rustling of dresses,—nothing to

break the quiet that settled over all. From the organ loft there came no sound, save that of music,—no banging of stops, no rattling of leaves, no slamming of books, or any of those annoyances so often heard. The *tempo* was never rigid, nor yet so free that it could be called *rubato*. *Artistic* would best express it. We were conscious of that well-curbed reserve power always prominent in the true artist. In the air with variations, by Guilmant, there were no distressing pauses at the end of a movement. Everything was smoothly joined. Dr. Joseph Bridge was much interested and amazed at the magnitude and unusual facilities for study offered by our own New England Conservatory. Speaking more particularly of the organ department, he said there were no such ample provisions for practice offered by any school in England."

#### HYMNS ANCIENT AND MODERN.

While a correspondent complains of the possible omission of the much-abused tune "Helmsley" in the columns of a daily paper, an organist writes to a contemporary that the Editors of the popular Hymn-Book will render good service to the cause of Church music by leaving out the following objectionable tunes:—Woodbury's ranting melody to "For ever with the Lord," "Miles Lane," "Ewing," "Lammas." The two last melodies are so secular as to remind the congregation of the airs "Annie Laurie" and "Glorious Apollo." Truly the Editors have a difficult task in deciding between the claims based upon the often-divergent powers, "art" and "association." They are, "however," tried men of good judgment, and the public may await their decisions with confidence.

#### THE SWELL ORGAN.

In the course of a recent controversy on organ improvements, Mr. Clarence Eddy, the eminent American organist, observes:—

"It is absurd to advocate in these modern times that the swell is a 'necessary evil.' Upon the organ it is the only means of producing a perfect crescendo and decrescendo. No one with any judgment will say that it can be dispensed with. Why is it that the swell organ is employed so largely by organists, and particularly for accompaniments? For the very reason that a greater degree of shading and a variety of *expression* may thereby be obtained. Now, if the *choir organ* were also enclosed in a swell box, it stands to reason that a still greater variety of pleasing effects would be possible. And to go further: if the reeds, mixtures, and soft flue stops of the *great organ* were enclosed in a swell box, how much greater would this means of expression be enhanced!

"In a three manual organ I would have two swell boxes,—viz., the usual one for the swell organ alone, and another to enclose the entire choir organ and all of the great organ stops, excepting the diapasons of 16ft. and 8ft. pitch. This latter swell box should be as large in every way as possible, and the swell shades (which should be vertical) should cover the entire front side, so that when the swell is opened the tone will have a perfectly free exit. If the swell box is

properly constructed and the pipes enclosed are well voiced, the effect will not be detrimental, but there will be plenty of 'life and character.' It has been my great pleasure to play a number of organs constructed after this manner, and I have never felt that it would be necessary 'to do something to help the poor thing out,' but on the contrary, that the tone was perfectly able to come out alone, if I only gave it a chance. In other words, that I was able to control the entire organ in a way never before attainable. Indeed, it was a revelation to the listeners as well as to myself.

"On a three manual organ, constructed upon the principles above mentioned, the great and choir box could be open while the swell was closed. In the case of only a two manual organ, where I should advocate the enclosing of at least the reeds, mixtures, mutations, and softest 8ft. and 4ft. flue stops in the regular swell box, I can see no serious difficulty in changing from the full great organ to a closed swell, or *vice versa*, providing the swell pedal is conveniently located and nicely adjusted.

"The organ builders should give the player every facility for exhibiting his taste and skill, and endeavour to render their instruments productive of the greatest amount of variety with the least expenditure of labour for the organist.

"On two manual organs the difficulty in 'changing from swell effects immediately to the full great, and *vice versa*,' would be entirely obviated if there were two swell boxes and pedals, as in the plan for three manuals above indicated. These swell pedals in my opinion should be of the type known as 'balanced,' and placed in a central position (immediately back of middle E and F of the pedal keys) in such a manner that both can be operated simultaneously by one foot with perfect ease. In this position the left foot could be schooled to use the swell pedals with skill, thereby enabling the right foot to execute passages at the same time in the upper part of the key-board. This is also an innovation which will doubtless be frowned upon by some organists. Nevertheless it has artistic merit upon its side, and will be appreciated by organists having the progress of true art at heart.

"To the organ builder I would say, if you are on the side of progress, and are not convinced that the swell is 'a necessary evil,' then voice your stops to be enclosed in swell boxes in such a manner that when the swells are open the tone will possess all the 'life and character' to be desired, without resorting to 'harshness and coarseness.'

"If the organ is well balanced there need be no 'deadening effect' when the boxes are closed, but merely a subduing of the power and intensity of tone. Finally, devote all the attention possible to the *artistic side* of your art."

### Correspondence.

#### THE PRECENTOR QUESTION.

To the Editor of the ORGAN WORLD.

SIR,—Be so good as to allow me to say a few words in reply to Dr. Mann's letter in *The Organ World* of August 18th.

Dr. Mann has, I think, slightly misapprehended the subject that has recently been under discussion respecting the Precentorship of Trinity College, Cambridge. The question has not been as to who is Precentor, but how the duties of Precentor have been fulfilled.



Much of the sacred music of the leading English Church Composers of the last two hundred years consists of works that are perfect models of pure vocal part-writing; of music that produces its excellent effects by the use of simple means; which lies well and agreeably for the voices; is grateful to the singers to perform; and is distinguished by great truthfulness of expression.

So highly is this English Church Music esteemed in some quarters, that much of it has, within the last few years, had Latin words adapted to it for use, as I am told, in the Roman Catholic Churches in this country.

Respecting this school of music Dr. Stanford thus wrote in *The Organ World* of May 19th: "The great works of the English School are being rapidly forgotten, because the precentors, who choose the music, or have a veto in the choice, are incapable of appreciating them. I can speak from personal experience in the matter."

This is a specific statement, and one that Dr. Mann's letter has not disposed of.

Yours,

J. K.

August 31st.

#### ANOTHER GREAT AMERICAN ORGAN.

*To the Editor of the ORGAN WORLD.*

DEAR SIR,—Perhaps the following particulars just received in a private letter from the "other side," concerning a new Roosevelt organ, may be of some interest to your readers.

Yours faithfully,

HENRY KNIGHT.

8, Bardolph Road, Holloway, N.

August 27, 1888.

"The committee in charge of the organ to be built for the Chicago Auditorium, have just decided to give Mr. Roosevelt the contract to build it. This gigantic instrument will contain 110 sounding stops, distributed among seven different departments, viz—Choir, Great, Swell, Solo, Echo, Pedal, and Stage Organs, all played by electric action from one key-board. The Organ is to be ready by December 1st, 1889."

#### THOMAS ATTWOOD WALMSLEY.

*To the Editor of the ORGAN WORLD.*

SIR,—It may interest your readers to hear that I, with two friends, Messrs. Stone and Preston, during a short holiday on the South Coast, observed in the churchyard of Fairlight, a country spot some two miles from Hastings (a church which is a landmark to mariners), a tombstone with the inscription, "Here lieth the remains of Thomas Attwood Walmisley, Mus. Doc., M.A., Professor of Music at Cambridge." We should be interested to know whether he was ever organist of Fairlight Church, or if he lived in that vicinity. It would indeed be a pity if he should ever sink into oblivion, considering the services he has rendered to the Church by his compositions.

Yours truly,

W. E. PITMAN.

[Thomas Attwood Walmisley (1814—1856) was never organist at Hastings, though he died there, and was buried, as stated, in Fairlight

Churchyard. The work of his life as a composer and organist, though not generally appreciated at its full value, has not been overlooked. Professor C. Villiers Stanford, who holds the post at Trinity College, Cambridge, held by T. A. Walmisley until within a short period of his death, recently took steps to perpetuate the memory of Walmisley by placing in the College Chapel a memorial to him. I cannot say whether Professor Stanford's scheme has been carried out or not. Walmisley was organist at Croydon Church in 1830, and at Trinity and St. John's Colleges, Cambridge, in 1833. In addition to his skill as a musician, he distinguished himself in mathematical and literary pursuits. And in addition to his own heavy duties as organist at two colleges, he undertook, without payment, Mr. Pratt's duties at King's College Chapel and St. Mary's Church, Cambridge. Like the late George Cooper, he was a most diligent and painstaking organist. The interesting notice of his life in Sir George Grove's valuable *Dictionary of Music* thus details his Sunday work at one period of his life: St. John's at 7.15 a.m., Trinity at 8 a.m., King's at 9.30 a.m., St. Mary's at 10.30 a.m. and 2 p.m., King's at 3.15 p.m., St. John's at 5 p.m., and Trinity College at 6.15 p.m. Those who have to perform organists' duties will readily understand the strain of such unceasing labour upon his mental powers. Students will be interested to note that Walmisley was the Cambridge Professor from 1836, following Dr. Clarke Whitfield, until the end of his career. His degrees were dated as follows: 1838, B.A.; 1841, M.A.; 1833, Mus. Bac.; and 1846, Mus. Doc. Walmisley's laborious life, and his marked gifts as a composer, entitle him to the respect of all interested in English art.]

#### RECITAL NEWS.

LIVERPOOL.—Mr. W. T. Best played the following at St. George's Hall on August 16th and 18th:—Meyerbeer's *Marche aux Flambeaux* (B flat major); Merkel's *Andante* from the Ninth Organ Sonata; Mendelssohn's Organ Sonata (No. 4, B flat major); Selection from Gounod's "Jeanne d'Arc"; Best's Concert Fantasia on Old English Airs, and Festal March; Rheinberger's *Adagio Cantabile*, from the Eleventh Organ Sonata; Capocci's *Capriccio* in B flat major (Organ Pieces, Book 6); Bach's *Fantasia and Fugue* (G minor); Liszt's *Sposalizio*, from the Suite Italienne (No. 1, E major); Chopin's *Polonaise* in A major (Op. 40).

GUERNSEY.—Mr. F. de G. English, F.C.O. (organist of Godalming Parish Church) gave a Recital in St. Martin's Church on August 22nd: Handel's *Overture to Messiah*; Smart's *Andante con moto* in C; Mendelssohn's *Prelude and Fugue* in G, and *Andante* (Violin Concerto); Smart's *Choral*, with Variations; Merkel's *Adagio* in E; Mendelssohn's Sonata (No. 2); Guilman's *Pastorale* in A (Sonata, No. 1); Gounod's "Nazareth."

BOURNEMOUTH.—A Recital was given by Mr. G. E. Lyle (organist of Sherborne Abbey), in St. George's-in-the-Wood, Boscombe, on August 23rd. The programme ran thus:—Hein's *Offertoire* in A; Braga's "La Serenata"; Handel's "The King shall rejoice"; Haydn's *Andante* in A; Handel's Organ Concerto (No. 1); Raff's *Cavatina* in D; Mozart's "Splendente Te Deus"; Chopin's *Nocturne* in E flat; Selection from Mendelssohn's "Hymn of Praise"; Beethoven's *Romance* in G; Brown's *Marche*, "Le Cortège de Noces."

FOLKESTONE.—At Christ Church, on August 14th, an Organ Recital was given by Miss Theresa Beney, A.C.O., and vocal selection

by the choir. Programme: Concerto B flat (No. 2), Handel; Larghetto, A major (Symphony, No. 2), Beethoven; Air, "Be of good comfort, arise" ("Ruth"), Cowen; Andante con moto, C minor (Symphony, E flat), Haydn; Anthem, "From Thy love as a Father" ("Redemption"), Gounod; Fantasia and Fugue, G minor, Bach; Barcarolle, Spohr; Air, "The night is calm" ("The Golden Legend"), Sullivan; Andante A flat, Hoyte; Marche Triomphale, E flat, Guilmant.

SHANKLIN, ISLE OF WIGHT.—Mr. Charlton T. Speer, A.R.A.M., gave an Organ Recital on August 29th at S. Saviour's on the Cliff. Programme: Overture, "Ruy Blas," Mendelssohn; "Domine Deus," Rossini; "Les Carillons de Dunkerque" (Carter), E. H. Turpin; Prelude and Fugue in G, Mendelssohn; Introduction "Parsifal," Wagner; Offertoire in F major, Batiste; "Hear my prayer," Mendelssohn; Marche Heroique, C. T. Speer.

GLASGOW.—Programme of Organ Recital given at Girvan Parish Church by Mr. S. W. Pilling, of Mirfield, Yorkshire, on August 24th, on the new organ by Messrs. Brindley and Foster: Sonata, Diana; Allegretto (from the Symphony to the Lobgesang), Mendelssohn; Anthem, "O praise the Lord" (Earl Wilton), choir; Fugue in C major, Bach; Cantilène Pastorale (MS.), Jules Grison; Solo, "The Better Land" (F. W. Cowen), Miss Simpson; Festive March, E. H. Horne; Introduction and Variations on "Pleyel's German Hymn," Lemare; Andante Cantabile, Henry Smart; Solo, "The lost chord" (Sullivan), Miss McConnell; Grand Chœur (D major), Deshayes; "At evening" (Idylle), Dudley Buck; Anthem, "Sing a song of praise" (Stainer), choir; Overture to the Occasional Oratorio, Handel.

GODALMING.—Programme of Organ Recital given on August 30th by Mr. F. de G. English, F.C.O.: Allegro Maestoso (Sonata 1), Mendelssohn; Andante in A, Smart; Fugue on tune "St. Ann," J. S. Bach; Andante and Allegretto (Sonata 4), Mendelssohn; Adagio (Sonata Pathétique), Beethoven; Barcarolle (4th Concerto), Sterndale Bennett; Sonata 6, Mendelssohn; Andante Grazioso in G, Smart; Chorus, "The Heavens are telling" (Creation), Haydn.

GROSMONT, NEAR WAKEFIELD.—An organ dedication and opening services took place at S. Matthew's Church on August 28th. Organ recitals were given by Mr. J. Sylvester Sturrock, of Edinburgh. The programmes included: Gavotte, Handel; Marche Romaine, Gounod; Air; Andantino, S. Heller; Lied ohne worte, Mendelssohn; Andante, Mozart; March; Lascia ch'io pianga, Handel; Largo, Handel; March of the Priests, Costa. The organ was built by Mr. A. Kirkland, of London and Wakefield.

KENTISH TOWN.—On August 25th, at St. Barnabas Church, a Recital was given by Mr. H. W. Weston, F.C.O.: Grand Organ Sonata (No. 6), G. Merkel; Overture in F (Op. 44), Kalliwoda; Toccata in F major, J. S. Bach; Andante and Variations, Dr. W. Rea; Grand Organ Concerto in F (No. 5 Set), Handel; March, "Cornelius," Mendelssohn.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—At the weekly Organ Recital of Tuesday, August 28th, the organist was Mr. Bruce H. Steane, A.C.O. (Organist St. Bartholomew's Hospital Convalescent Home, Swanley), the vocalist being Mr. J. B. Hardwicke: Prelude and Fugue in G, Mendelssohn; Allegretto quasi Andante, Jordan; Andante in F, Marchant; Solo, Handel; Fugue in A flat, Brosig; Cantilène Pastoral, Guilmant; Moderato in F, Gade.

## Notes.

The Offertoire for Organ, by Mr. J. F. Barnett, intended for the Birmingham Festival, and to be produced between the parts of the "Messiah," was not given, as it was understood some of the committee objected to the introduction of the piece in the place assigned to it. Though many wished to hear the work, its position in the programme seemed an undesirable one, even with the traditions of Handel's own, and more recent times. It was a pity some other opportunity was not provided for its performance.

The love of Church Music in Yorkshire is pushed to a curious length according to a contemporary, as related in the following paragraph: "The passion of the West Riding for music appears to be rather embarrassing to preachers, particularly to such a preacher as the late Dr. HOOK, who, as the Rev. Mr. HUNTINGDON tells us in the *Temple Bar*, did not know 'the difference between "God Save the King" and "The Old Hundredth." Mr. HUNTINGDON himself having on one occasion to preach in the West Riding, was accosted by the parish clerk in the words, 'Please, Sir, not to preach for more than a quarter of an hour, for our people, you see, come for the music.' There were on this occasion two choirs and two anthems, and one choir sat down to criticise the other. Service began at half-past six, but the reverend gentleman did not get into the pulpit till the clock had struck eight, and during the time he was preaching the congregation were alternately consulting their watches and music scores. Mr. HUNTINGDON relates a story of a clergyman who came from another part of the country to the neighbourhood of Leeds, and not noticing the stringing up of the fiddles and the tuning up of other instruments going on in the west gallery or singing-loft, stood up to read the Venite, on which the conductor precentor, waving the bow of his violoncello, bawled out, 'Sit thee down, man; when it's thy turn, we'll tell thee.'"

JOHN SEBASTIAN BACH and GEORGE FREDERICK HANDEL, though contemporaries, were personally strangers. These great men were simultaneously producing masterpieces destined for ever after to exercise a most important influence upon the art; and yet so independent were they of each other, that it may be safely said, had Bach not existed, Handel would have been precisely what he was; and had Handel not lived, Bach would have been nothing less than his incomparable self. We believe that in the history of art no parallel instance can be named, of two great and original geniuses working wholly apart, and reaching the pinnacle of fame, without any reciprocal advantages, and without anything in common but their unsurpassable excellence. Raphael and Michael Angelo were not merely contemporaries, but friends; Haydn and Mozart were mutually debtors, in so far as their art were concerned; but Bach and Handel were like self-luminous suns, each lighting up a sphere of its own, while all but invisible to its rival.

### COLLEGE OF ORGANISTS' CALENDAR.

The Library will remain closed for a short time.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.





## The Musical World.

LONDON, SATURDAY, SEPTEMBER 8, 1888.

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### MR. WILLIAM CHAPPELL.

The death of Mr. William Chappell, which, as our readers have already been informed, occurred on the 20th ult., causes a vacancy in the world of music that will not be easily filled. In English musical literature it is indeed a rare thing to meet with a mass of work so thorough, so wide in its scope, and of such abiding value to musicians of all schools, as that bequeathed by Mr. Chappell. The deceased

gentleman, who was born on November 20, 1809, was the son of Mr. Samuel Chappell, the principal founder of the well-known firm of musical publishers, and at whose death in 1834, William, in conjunction with his brothers, Thomas and Arthur, carried on the business. The tendency of his mind towards research in musical history became speedily apparent, and in 1840 he started the Musical Antiquarian Society, which had for its chief object the production of the works of early English composers. To the nineteen volumes issued by the Society, Mr. Chappell contributed that entitled "The First Set of Songs, by John Dowland," lutenist to Queen Elizabeth. It was, however, not till 1859 that he issued the work on which his reputation is most firmly based, "Popular Music of the Olden Time," the two volumes of which exhibit a vastness of research, and an unwearied industry, little short of miraculous. The author had herein collected all the most important songs, ballads, and dance tunes of early England, together with historical notices of the composers, and of their respective periods. Soon after the publication of this monumental work, Mr. Chappell retired from the business, and occupied himself entirely with further research, the fruits of which were soon visible in the treatise, "On the use of the Greek Language, written Phonetically in the early Service Books of the Church of England," and in the "History of Music (Art and Science)." It is too early to estimate with accuracy the full extent and value of Mr. Chappell's work; but it will certainly be regarded by future historians with the respect which is undoubtedly its due.

## Birmingham Musical Festival.

### Wednesday Evening.

The hall was again crowded to its utmost capacity by eager listeners to Sir Arthur Sullivan's "Golden Legend." Dr. Richter's band and chorus were evidently bent on giving as perfect a performance as possible of the poetic cantata, and, in all fairness, it must be admitted that a more than ordinary measure of success was achieved. The varied effects of the masterly and picturesque orchestration were admirably brought out, and the singing of the chorus distinguished by remarkable refinement and purity of intonation. Mr. Perkins, the new organist, greatly contributed to this result by the skilful manner in which he handled his instrument. The principals, with one exception, did the fullest justice to their parts, Madame Albani, Mr. Lloyd, and Madame Trebelli singing with, if anything, more than usual care, refinement, and expression. Signor Foli, however, was unfortunately indisposed, and fell far short of his accustomed high level in consequence. Dr. Richter's *tempi* differed occasionally from those to which we have hitherto been accustomed, but for all that the ovation which he and all concerned received at the close was thoroughly deserved. After the interval Herr Grieg conducted his Overture, "Im Herbst," based on his own song, "Autumn," and a Norwegian "Harvest Song." The composer met with a splendid welcome, and was loudly recalled after the performance of his fresh and vigorous work. The only vocal item in the second part was Beethoven's *Scena* from "Fidelio," "Ah! qual furor," which Miss Anna Williams sang with all needful expression and purity of style. Wagner's contrapuntal marvel, the "Meistersinger" overture, which concluded the concert, was given with that perfect balance of tone which enables every detail of the intricate score to be followed with perfect ease. In such matters Herr Richter has surely no equal. The brilliancy of the performance did not fortunately depend upon the electric light, which, but for the forethought of the librarian, Mr. Alfred Mapleson, at whose instance the gas had been lighted, would certainly have caused a panic by its eccentric behaviour. I may take this opportunity of referring to the labours of this gentleman, which have been performed with tireless accuracy. Considering the great responsibility which rests upon a Festival librarian, it is strange that this should meet so seldom with adequate recognition.

### Thursday Morning.

This morning's performance of the *Messiah* will rank high in the annals of the Festival. The magnificent body of choristers earned fresh laurels by their earnest and artistic singing, and their voices, notwithstanding the hard and continuous work which they have done since Saturday, sounded fresh, rich, and full. Dr. Richter again used Franz's version, and conducted, as usual, with ripe judgment. The soloists acquitted themselves in a way that well became their high reputations in the musical world. Madame Albani, whose singing has been a veritable triumph from beginning to end, again fairly electrified her audience of this morning, and on many faces could be seen traces of emotion deeper than is usually called forth at such performances. The air, "He shall feed His flock," was taken by Madame Albani, instead of by a contralto. Madame Patey sang "He was despised" in its entirety, the *più mosso* section being generally omitted. The great contralto's style again deeply

impressed all her hearers. Mr. Charles Banks may be sincerely congratulated on his success this morning. His renderings of "Comfort ye" and the following air, "Every valley," were exceedingly striking, and "Thou shalt break them" was given with the utmost fire and declamatory power. Signor Martinengo, his first teacher, tells me that Mr. Banks's voice was at first a bass, and that its development into a tenor was a gradual and comparatively recent thing. Signor Foli was again himself to-day, and, as an exponent of Handelian music, redeemed his reputation. "Why do the nations" and "The trumpet shall sound" (the trumpet obligato to which was beautifully played by Mr. Ellis) were given with immense spirit and power. Mr. Perkins's organ accompaniments deserve a special word of praise. I may here mention that the arrangements for the Festival are being carried out with remarkable zeal and attention to every detail; and special thanks are due to the Chairman, Mr. John Jaffray; to the Orchestral Sub-Committee, Messrs. E. H. Milward, Mr. C. G. Beale, Mr. G. H. Johnstone, and Mr. G. S. Mathews; and to Mr. Robert L. Impey, the obliging and courteous Secretary. Mr. John Francis Barnett was this morning, to have played on the organ an offertory of his own composition, but he has been advised to postpone his performance until to-morrow.

### Thursday Night.

The hall was crowded to-night, and when Dr. Bridge appeared on the platform to conduct his new cantata, "Callirhoë," he was enthusiastically received. By this time, so much has been written by way of detailed analysis of the book and music of this work, that it would be superfluous for me to enter into a lengthy description. I may, however, remind your readers that the chief interest of the story is supplied by the indifference and contempt of Callirhoë, a maiden of Calydon, to the love proffered her by Coresos, a priest of Dionysos. Coresos calls upon his god to punish the maiden for her audacious defiance of the might of Eros, and the city is in consequence smitten with sudden madness. The oracle of Dodona announces that the plague can only be stayed by the sacrifice of Callirhoë, or a substitute; but at the moment of sacrifice, the heart of Coresos fails him, and he kills himself in the maiden's stead. She in her turn is overcome, and plunges the knife into her own breast. As far as the music is concerned, I must at once express my opinion that "Callirhoë" is the best thing yet done by Dr. Bridge. He has herein combined, with much skill, a great deal of melodic charm and modern harmonic effects. The solos for the soprano are exceptionally pleasing, the best being that in which Callirhoë takes farewell to life. Sung magnificently by Madame Albani, this number evoked much enthusiasm. Mr. Lloyd delivered the music allotted to the priest of Dionysos, with exquisite art. A novelty has been introduced by the composer, in the shape of a set of gongs, intended to suggest the clang of the brazen vessels hung in the trees of Dodona, which, tuned in seconds, give a certain barbaric colouring to the orchestration. The processional march which introduces the sacrificial scene is a piece of rich and characteristic writing, and the final chorus, "Rejoice, ye men of Calydon," is not less impressive. The small part of the Chief Priestess of the Oracle of Zeus fell to Madame Trebelli, and was interpreted in a way worthy both of the composer and the artist. When the work is heard in London it will be more convenient to enter into fuller details.

The second part of the evening's concert was of a miscellaneous nature. This is not to say, however, that it was devoid of interest, for Miss Fanny Davies played Schumann's magnificent A minor Concerto with the full



comprehension of the composer's meaning. The good people of Birmingham are justly proud of their local prophetess, who has achieved such undeniable honour in her own country, and they testified their approval by overwhelming applause. Then followed Madame Albani with "Wie nahte mir der Schlummer" from *Der Freischütz*, sung in Italian. It need not be said with what fire and dramatic intensity the great Canadian sang the familiar scena. After this came Edvard Grieg to conduct his own Suite for strings, of which we have already spoken; and it now need only be recorded that the audience was immensely delighted with the man and his work. The concert was brought to a close with the "Preislied," sung gloriously by Mr. Lloyd, the Entr'acte from the same work, *The Meistersinger*, and finally Brahms' Academic Overture.

#### Friday Night.

The programme of this morning's concert was made up by Bach's "Magnificat," Beethoven's C minor Symphony, and Berlioz's "Messe des Morts"—three works which could scarcely be equalled for vividness of contrast. The mighty contrapuntal skill of the first, the profound human passion of the second, and the marvellous imaginings of the third, are in their widely different ways, supreme examples of musical development. The first-named two are, or should be, so familiar that description of the works themselves would be superfluous, and I need only chronicle a fairly adequate performance of the "Magnificat," and a superb and well-nigh perfect interpretation of the Symphony. The solos in the first were taken by Miss Anna Williams, Madame Trebelli, Mr. Banks, and Signor Foli. The Symphony was given with supreme power, and was perhaps the finest performance of the whole week.

To give Berlioz's Mass as the composer intended it be given, is of course impossible in an ordinary concert-room. When it was performed five years ago at the Crystal Palace, some attempt was made to reproduce the effects attained by Berlioz when it was given first in Les Invalides. Here, too, as on that memorable occasion, the four extra brass bands were grouped at each corner of the orchestra. It is late in the day to enquire how far such devices are legitimate; the question has been discussed often enough. But at any rate, I may say that the effect of the whole work, and especially of the crash of brass at the "Tuba Mirum," was not less stupendous than usual. Nor can anything more unearthly be imagined than the remarkable combination occurring in No. 8, in which the accompaniment is given in chords by eight trombones and three flutes. Whatever may be the modern verdict on this extraordinary work, it is interesting to remember that Berlioz himself liked it best of all his creations, and in a letter dated 11th January, 1867, he says "Si j'étais menacé de voir brûler mon œuvre entière, moins une partition, c'est pour la Messe des Morts que je demanderais grâce." Mr. Lloyd sang the only tenor solo (the "Sanctus"), which is a masterpiece of its kind, with consummate art.

The Festival concluded with a performance of Handel's *Saul*, about which there is not much to be said. The orchestration used was that prepared by Mr. Ebenezer Prout, who, it may be safely said, is the profoundest Handelian scholar now living, and who has performed his task with care and reverence. The solos were given with all adequate sympathy by Miss Anna Williams, Miss Ambler, Madame Patey, Mr. Piercy, Mr. Banks, Mr. Santley, Signor Foli, and Mr. Brereton, and the choruses were sung in a wholly admirable way; and I must refer especially to the excellent work done by Mr. Perkins, the newly-appointed organist. At the close of the concert Dr. Richter was recalled again and again, and to say, in the hackneyed phrase,

that he received a perfect ovation, is to express but weakly the enthusiasm and gratitude with which all concerned regard the great Viennese conductor for the courage, the skill, and artistic devotion with which he has so nobly served the cause of art. So far as financial results are concerned, I understand that the sum to be handed over to the Hospital will amount to about £3,500.

We reprint the following from the *Leeds Mercury* :—

THE BIRMINGHAM MUSICAL FESTIVAL AND SIR ARTHUR SULLIVAN.—At a special meeting of the Festival Committee on Saturday, Mr. Jaffray, the chairman of the Orchestral Committee, referred to the Sir A. Sullivan question. He said there was one point which had given them all, especially those most interested in the conduct of the Festival, pain; he meant the misunderstanding, for it was a misunderstanding, with Sir A. Sullivan. He did not, in the absence of that distinguished gentleman, intend to go further into the matter than to say that considering the letter of Mr. Milward was sent to him, not as an expression of private regret—it bore upon the face of it no such characteristic—but as the expression of a gentleman charged with the conduct in common with any other gentleman of the orchestral arrangements for the Festival, he thought it was not very wise to publish the letter at all, and especially to publish it on the eve of the Festival. They should, and they hoped Sir Arthur Sullivan would, with the generosity which characterised all great minds, forget it; if there was still a feeling arising, as he supposed, from a want of courtesy. No such thing was intended. He (Mr. Jaffray), as the organ of that meeting, and of the committee generally, expressed his regret if anything in the arrangements for the production of Sir A. Sullivan's great work had given that gentleman annoyance. (Applause). By and by it was hoped the new committee would enter into negotiations with him for the production of something from his inspired pen. For the future let them hope he would bury the hatchet after this expression of opinion.

#### "LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."\*

(Continued from page 697).

#### LETTER V.

MY LORD,

The second class of Airs to be considered, is the *aria di portamento*,—a term expressive of a certain way of managing the voice. It means, that the voice must be strongly supported, and artfully managed, through the long notes, of which this air is composed, the motion of which is graver than that of any other species. In the *cantabile* the notes are also long; but their march is, in general, gradual and gliding: Here, on the contrary, the intervals ought to be bold, striking, and unexpected. In the former, the gentle dying away,—here the grand swell of the voice ought to be principally attended to. In short, pathos and elegance are the characteristics of the *cantabile*,—grandeur and sublimity of the *portamento*. The great object, which musicians seem to have had in view in this kind of air, is to give full scope to the voice to display, in the highest degree, its powers and beauties;—as the Italians very emphatically express it, "far pompa della voce." In the general definition of this air, I took notice to your Lordship of the high value which the Italians put on the beauty of voice itself; and, indeed, the effect of a powerful, and, at the same time, harmonious voice, in the execution of an air of this kind, is such, as, I believe, must be felt before it can be conceived.

Every sentiment, which proceeds from greatness of mind, or that speaks the admiration of what is itself sublime, is a proper groundwork for this air. The sentiment expressed by it may be accompanied with sensibility, but must be calm, and undisturbed by passion.

\* "By the late Mr. John Brown, painter. Edinburgh, 1789."

This being the case, your Lordship will see, that the subject of the *portamento* is of a nature too serious and important to admit of that degree of ornament which is essential to the *cantabile*. Like the Doric order in architecture, though it rejects not ornament altogether, yet it must owe its effect chiefly to its simplicity and grandeur. If your Lordship will allow me, in another way, to illustrate the specific difference of these two classes, I might say that, were Venus to sing, her mode of song would be the *cantabile*; the *portamento* would be that of the Queen of gods and men.

Your Lordship will be sensible, that, though the line between these two classes be distinctly drawn, yet they may, more or less, partake, sometimes, of the nature of each other. Some sentiments, for example, of a female lover, all gentleness and sensibility, may yet be accompanied with a degree of nobleness, which, if properly felt by the composer, may induce him to give a grandeur to the music that will make it partake, more than usual, of the stile of the *portamento*: As, on the other hand, circumstances may be imagined in which the most heroic sentiments, from the mixture of some tender affection, may, without losing their dignity, be expressed by strains somewhat more approaching to the *cantabile* than the general character of the air allows: But these, indeed, are nice shades of distinction, which escape the controul of fixed rules, and can be appreciated only by correspondent feelings. The peculiar qualities necessary for the proper performance of this air are, first of all, a powerful and beautiful voice; for, without this, no skill, no taste, no feeling even, can ever render long notes supportable, much less make them a source of delight. Secondly, a clear and unequivocal pronunciation, by virtue of which, notwithstanding the length of the notes, the articulations, with which they began, may be so strongly impressed on the memory, as to render the sense easily followed and understood. Lastly, A graceful manner of acting, without which, in that kind of "action soutenuë," which the great length of the notes requires, the deportment of the actor must indeed be awkward in the extreme.

I proceed now to give your Lordship some examples of these airs, beginning with one of the most serious kind, and, by its nature, the farthest removed from the *cantabile*: It is likewise taken from Metastasio:—In the Oratorio of the *passion of Christ*:

Dovunque il guardo giro,  
Immenso Dio, te vedo  
Nell' opre tue l'ammiro,  
Te riconosco in me.

Where'er I turn my eyes, Great God, I see thee; I revere thee in thy works; I feel thee in myself.

La terra, il mar, le sfere  
Mostran il tuo potere;  
Tu sei per tutto, e noi  
Tutti viviamo in te.

The earth, the sea, the heavens, shew forth thy power; thou art over all, and we all live in thee.

The following example is from the opera of *Attilius Regulus*, by the same author. It is put in the mouth of the Roman Consul, on hearing Regulus insist on being sent back to Carthage.

Oh qual fiamma di gloria e d'onore  
Sento scorrer per tutte le vene,  
Alma grande, parlando con te.

Oh! What a flame of glory and honour I feel run through every vein, thou great soul, in conversing with thee.

No, non vive sì timido core  
Che in udirti, con quelle catene  
Non cambiasse la sorte d'un re.

No, there lives not a soul so vile, who, hearing thee, would not exchange with these chains even the fortune of a monarch.

Here is a third from the same opera:—The daughter of Regulus seeing her father so much occupied by the great public object he had

in view, that he appears dead to that paternal fondness which she had before experienced from him, says,—

Ah! father, Why are you so much changed?

To which he answers, closing the recitative,

My fortunes are changed,—I am still the same.

AIR.

Non perdo la calma  
Fra i ceppi, o gli allori:  
Non va sino all' alma  
La mia servitu.

Whether bound in chains, or encircled with laurels, I lose not my serenity, my servitude reaches not the soul.

Combatte i rigori  
Di sorte incostante  
In vario sembiante  
L'istessa virtù.

The same virtue, under different appearances, combats the urgoir of inconstant fortune.

#### LETTER VI.

MY LORD,

The *aria di mezzo carattere* comes next to be considered. The subjects proper for this kind of air are many, and very different, its particular character being neither the pathetic, the grand, nor the passionate, but the pleasing. There may be an almost infinite variety of sentiments, very pretty and very interesting, which are not, however, of sufficient importance to be made the subject either of the *cantabile* or the *portamento*:—The *aria di mezzo carattere* comprehends all such.—From the great variety which this air, of consequence, embraces, as well as from the less emphatic nature of the sentiments to which it belongs, its general expression is not so determined as that of the former classes; yet, with respect to each individual air, the expression is far from being vague or dubious, and though some greater latitude be here granted to the fancy of the composer, nothing is given to his caprice, the sense itself of the words clearly ascertaining, in point both of degree and quality, the expression. The degree ought to be in exact proportion to the placidity or warmth of the sentiment, and its particular cast ought to be regulated by the nature of that passion to which the sentiment is naturally allied; for sentiments are but gentler degrees of passion. Thus, this class of airs, whilst it retains its own particular character, may, by turns, have some affinity with almost all the other classes; but, whilst its latitude is great in respect of variety, its limitations, with regard to degree, are obvious;—it may be soothing, but not sad;—it may be pleasing, but not elevated;—it may be lively, but not gay. The motion of this air is, by the Italians, termed *andante*, which is the exact medium of musical time between its extremes of slow and quick. As the vocal part is never supposed here to be so beautiful and interesting as in the higher classes, the orchestra, tho' it ought never to cover the voice, is not, however, kept in such subordination to it;—it is not only allowed to play louder, but may be more frequently introduced by itself, and may, on the whole, contribute more to the general effect of the air.

This kind of song is admirably well calculated to give repose and relief to the mind, from the great degree of attention and (with respect to myself, at least, I might say) agitation excited by the higher and more pathetic parts of the piece:—They possess the true character which belongs to the subordinate parts of a beautiful whole, as affording a repose, not the effect of a total want of interest, but of an interest which they call forth of a different and more placid kind, which the mind can attend to with more ease, and can enjoy without being exhausted. I could wish it were in my power to give here three or four examples of this air, the more clearly to evince to your Lordship that this air, whilst it retains perfectly its own peculiar character, may sometimes approach, in its expression, the *cantabile*, sometimes the *portamento*, and sometimes the *parlante*,—but having but one volume of Metastasio by me, I cannot make that selection of examples which I could wish. The following is from the sacred



composition of the death of Abel ; and, as your Lordship will observe partakes of the nature of the *cantabile*.—Abel speaks :

Quel buon pastor son io  
Che tanto il gregge apprezza,  
Che, per là sua salvezza,  
Offre se stesso ancor.

I am that good shepherd, who so loves his flock, that, in defence of it, he offers his own life.

Conosco ad una ad una  
Le miè dilette agnelle ;  
E riconoscon quelle  
Il tenero pastor.

I know one by one my pretty little lambs ; and they, in return, know each their tender shepherd.

(To be Continued).

#### MADAME BLANCHE COLE.

(MRS. SIDNEY NAVLOR) Died Aug. 27th, 1888.

Miss Blanche Cole, who was for many years one of the chief performers in what is accepted as English Opera, is said to have been born at Portsmouth in 1851. She made her London début in 1869, first by appearing at the Crystal Palace as Amina in the *Sonnambula*, but a little later in the year more decisively by her appearance at the Princess's as *Galatea*, in the stage performance of Handel's Cantata *Acis and Galatea*, along with Mr. Vernon Rigby and Herr Formes. In this she was so successful, that she became for many years one of the best known performers both on the London stage and on the concert platform. At one time, in 1878, she was a member of Mr. Carl Rosa's Company, but more often she either had a company of her own, or accepted separate engagements. She is said to have played as many as twenty-one different parts, but though greatly esteemed as a competent and conscientious singer, she never succeeded in making a reputation for herself in connection with any of the numerous parts she played. She had not, in fact, sufficient individuality and force to make any mark on the dramatic stage. She also attempted oratorio singing, but here too without attaining any striking success.

#### HEREFORD MUSICAL FESTIVAL.

The rehearsals for the Hereford Festival commenced on Thursday morning at St. Andrew's Hall, Newman-street, W., when, amongst other things, Cowen's "Song of Thanksgiving" and Dr. Colborne's new work, "Samuel," were tried. The rehearsal took place too late for notice in our present issue, and we can only draw the attention of our readers to the fact that the Festival itself opens to-morrow (Sunday) with a performance of the last-named work in Hereford Cathedral, and that the week's programme will include the "Elijah," Sterndale Bennett's "Woman of Samaria," the "Creation," Schubert's "Song of Miriam," Cherubini's Mass in D minor, and Ouseley's "St. Polycarp," in the reproduction of which latter work the Committee have certainly done well. The soloists are Madame Albani, Miss Anna Williams, Miss Ambler, Madame Enriquez, Miss Hilda Wilson, Mr. Lloyd, Mr. Banks, Mr. Brereton, and Mr. Santley, and Dr. Langdon Colborne will conduct.

## Concerts.

### PROMENADE CONCERTS.

Spoehr's delicious Symphony "The Power of Sound" was the principal item on Wednesday. It was gratifying to note the refinement and finish which were brought to bear on its interpretation. These qualities are by no means familiar at Promenade Concerts—are indeed too often conspicuous by their absence. Great praise is due to the wood-wind players for their delicate and expressive treatment of the beautiful passages confided to them in the "cradle song." The tunefulness of this symphony obtained for it a far greater degree of attention than is usually accorded to the chief orchestral number on classical evenings. Comprehension, too, was assisted by the programme, which contained descriptive notes, and verses from Pfeiffer's poem. Liszt's Pianoforte Concerto in E flat was well played by Mr. Arthur Friedheim ; Mr. Carrodus did his best for the Andante and Rondo Finale from Molique's "Concerto No. 5" ; and Mr. Sims Reeves and Madame Clara Samuell were respectively heard in "If with all your hearts" and Handel's "Lusinghe piu care," the latter serving well to exhibit the purity of the singer's voice and style. Mr. Sims Reeves transposed Mendelssohn's air into D flat, the result being that the ravages of Time were much less perceptible.

## Reviews.

### BOOKS.

Messrs. Swan Sonnenschein send Hamptmann's masterwork, "The Nature of Harmony and Metres." This is a book which every teacher of music should hasten to possess,—an easy matter, however, compared with the digestion of its contents. We fear, indeed, that even in this analytical age, not everybody will care to attack such a formidable metaphysical meal.

Much, however, may be expected from those now making holiday at the sea-side. Returning with clear heads and well braced nerves, these may perhaps be induced to grapple with the formidable task, and to these we can promise a rich harvest. Lest, however, in spite of our remarks, any should still feel doubtful, and perhaps even question the *practical utility* (the great test of everything in this far-seeing land) of such investigations, we intend, as soon as possible (taking our own jaded faculties into consideration) to attempt a summary of the views propounded by the great theorist. We may further mention, by way of encouragement, that the book has been "done" into good English by Mr. W. E. Heathcote, M.A., a late fellow of Trinity ; and that the print is large and clear.

We have received the fifth volume of Mr. G. H. Wilson's "Musical Year-book of the United States," a perusal of which convinces one that our cousins are far more enterprising in matters musical than we are. The little volume is beautifully printed on toned paper, and the arrangement and index show much thoughtful care. It is greatly to be regretted that in the United Kingdom no Musical Year-book projected on similar lines should exist. The *lacune* shows, we fear, that there is as yet no demand large enough to induce any publisher to undertake the risk.

In this connection Mr. Hermann Klein's "Musical Notes" should not be forgotten—should indeed, as the only thing of the kind we possess, be given cherishing ; but as Mr. Klein describes everything more or less critically, he is naturally obliged to confine himself to notices of events in London and at the great provincial festivals. Mr. Wilson's little book contains a "Retrospect" ; but, with that exception, the book consists solely of lists for reference, with special marks to indicate first performances, &c. The field covered comprises about three dozen towns—we beg pardon!—cities.

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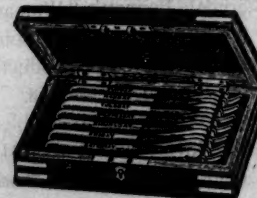


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I. B. THORNTON,  
Organist, Birstall, Leeds.

Cologne, July 16th, 1886.

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To John Ainsworth, Esq.

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